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# American Art News

VOL. XIV., No. 6. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 13, 1915.

SINGLE COPIES, 10 CENTS.

## RHOADES PICTURES SOLD.

It will be a surprise to many art interests to learn that the large and important collection of American pictures of the first rank, formed by the late John Harsen Rhoades, and which, it had been rumored, would come to the auction market this season, has, with the exception of a few important examples, including some of Ranger, Twachtmann, Blakelock, etc., been privately sold by Snedecor and Co., of 107 W. 47 St., for the estate.

The handling of the collection by these dealers, and the disposition of the pictures at private sale so quietly that the news has not been made public until now, is most interesting and is significant, as the works sold have all brought good prices, of a return of prosperity to the art business world.

The collection of Mr. Rhoades numbered nearly 200 canvases, carefully selected by himself with good advice and assistance, and was one of the best of modern Americans in the country.

A number of the most important pictures have gone to American Museums, and the Worcester Museum in particular, has secured a fine example of Homer Martin.

## THE WIDENER PICTURES.

The following is a correct list, as far as can be obtained, of the pictures in the Widener collection:

Corot—"The Dunes," "Le retour au Logis," "L'Atelier."  
Manet—"The Dead Toreador."  
Millet—"L'Attente."  
Troyon—"Autumn Morning, Landscape and Cattle," "Cows in Landscape," "The Hunting Dogs."  
Crome, John—"Harling Gate, near Norwich."  
Hoppner—"After the Bath."  
Reynolds—"Portrait of Hon. Mrs. Gray," "Portrait of Nelly O'Brien."  
Romney—"The Sisters."  
Turner—"Shifting Lights on Water," "Colliers," "Venice."  
Gainsborough—"Portrait of Mrs. Methuen," "Hon. Mrs. Graham," "John, 7th Earl of Darnley," "Marchesa Van Dyck—Gentleman in Armor," "Marchesa Brignole Sala, and Her Son," "Marchesa Elena Grimaldi, Wife of Marchese Nicolo Cattaneo," "Marchesa Clelia Cattaneo," "Marchese Filippo Cattaneo."  
Hals, Franz—"Portrait of 'A' Man," "Isabella Coymans."  
de Hoogh, Pieter—"Woman and Child in Courtyard," "The Bedroom."  
Ostade, Adrian van—"The Cottage Dooryard."  
Ostade, Isaack van—"The Halt."  
Rembrandt—"St. Paul," "Portrait of a Man," "Circumcision," "Portrait of a Rabbi," "The Mill," "Saskia."  
Cuypp, A.—"Departure for the Chase."  
Steen, Jan—"The Merry-makers."  
Mieris, Franz van—"The Flirtation."  
Hobbema—"The Travellers."  
Vermeer, von Delft—"Woman Weighing Pearls."  
Van de Velde, Willem—"Marine View."  
Kalf, Willem—"Still Life."  
Raphael—"The Pausher," "Madonna."  
Moro—"The Jesuit."  
El Greco—"Madonna With St. Agnes and St. Marina," "St. Martin."  
Velasquez—"The Satyrs and the Traveller," "Los Borrachos."  
Ghirlandajo—"Holy Family."  
Bordone, Paris—"Baptism of Christ."  
Murillo—"Portrait."  
Watteau—"The Italian Comedians."  
Sargent—"Portrait of Mr. P. A. B. Widener."

## GIFT TO ART INSTITUTE.

Through the generosity of Mr. William H. Miner the Chicago Art Institute has received the sum of \$50,000 to be applied to the enlargement of the Institute facilities for the display of Industrial Arts production. The three rooms in which these productions are shown will be added to by three additional and the entire number will be known as the Frank W. Gunsaulus Gallery.

## LEVY SOLD THE BOL.

The Chicago dailies persist in the statement that the new Moulton and Ricketts firm sold the "Portrait of a Man" by Ferdinand Bol to Mr. Conn of Cala. As was chronicled in the ART NEWS last week, and on his authority, Mr. John Levy of this city was the seller of this fine picture and not the Chicago firm.

## NOVEL PICTURE SUIT.

A suit has been brought by the estate of Ichabod T. Williams against Scott & Fowles to recover the sum of \$9,025, the amount which the defendants successfully bid for ten pictures at the Ichabod Williams sale at the Plaza Hotel, Feb. 3 and 4 last, conducted by the American Art Association.

The defendants allege that the paintings were guaranteed by the Williams estate to be precisely as described in the catalog and

## CRAFTSMAN POSTER PRIZE.

The Nat'l Society of Craftsmen offers a \$25 prize for a two color poster drawing, in tempera, for its 9th Ann'l Exhibition and sale, at 119 E. 19 St., in the galleries of the Nat'l Arts Club, Dec. 8-30. Entries close 12 M. Nov. 15. On the jury will be Mrs. Ella Condie Lamb, Dr. James P. Haney, and Messrs. Charles de Kay, E. H. Ascherman and John Alonzo Williams.

## IMPORTANT PICTURE SUIT.

Messrs. Dowdeswell and Dowdeswell (Limited), picture dealers, sued Mr. Alfred Jones, an antique dealer, of Bath, in London, to recover damages for alleged false and fraudulent representations in the sale of certain sketches attributed to J. Constable, and the case was tried on Oct. 23 last.

The defendant denied that the representations alleged were false in fact or to his knowledge, and pleaded that by the conditions of sale the plaintiffs took the risk that the sketches might not be genuine.

The jury failed to agree after an hour's deliberation.

The plaintiff's attorney, Mr. Rigby Swift, in opening the case, said that the action arose out of the sale to them by Mr. Jones, through auctioneers in London, of a number of sketches which Mr. Jones represented to be the work of Constable. It turned out that the pictures were not by Constable, and the plaintiffs' case was that the defendant had been guilty of fraud because he was aware, when he stated that the sketches were by Constable, that they were not painted by him at all. The sale to the plaintiffs was carried out through Messrs. Robinson and Fisher. They were a firm of the highest reputation, and anybody who went to their auction rooms was justified in believing that, so far as Messrs. Robinson and Fisher's knowledge went, what they offered for sale was genuine.

In October, 1911, Messrs. Robinson and Fisher received from the defendant a number of sketches for sale, which he stated were by Constable. Some of these were sold on October 12, and then they asked Mr. Jones for a pedigree of the pictures to show his ground for supposing them to be genuine. On October 14 the defendant wrote the following letter to Mr. Hurlbutt, a member of the firm of Robinson and Fisher:

"Constable Sketches."

I purchased them about five or six months ago from an old lady shortly before her death. She told me that the sketches belonged to her father, who was an artist's model, and he got them from "Constable." I purchased from her about 70 or 80, in fact everything in picture line she had. Some more I am sending on to you. The old lady's name was "Golfani," her husband was an Italian or some foreigner. The name of her father, "the artist's model," I forgot to ask about.

Some further sketches sent by Mr. Jones were sold on November 9, and on the 13th Mr. Jones wrote:

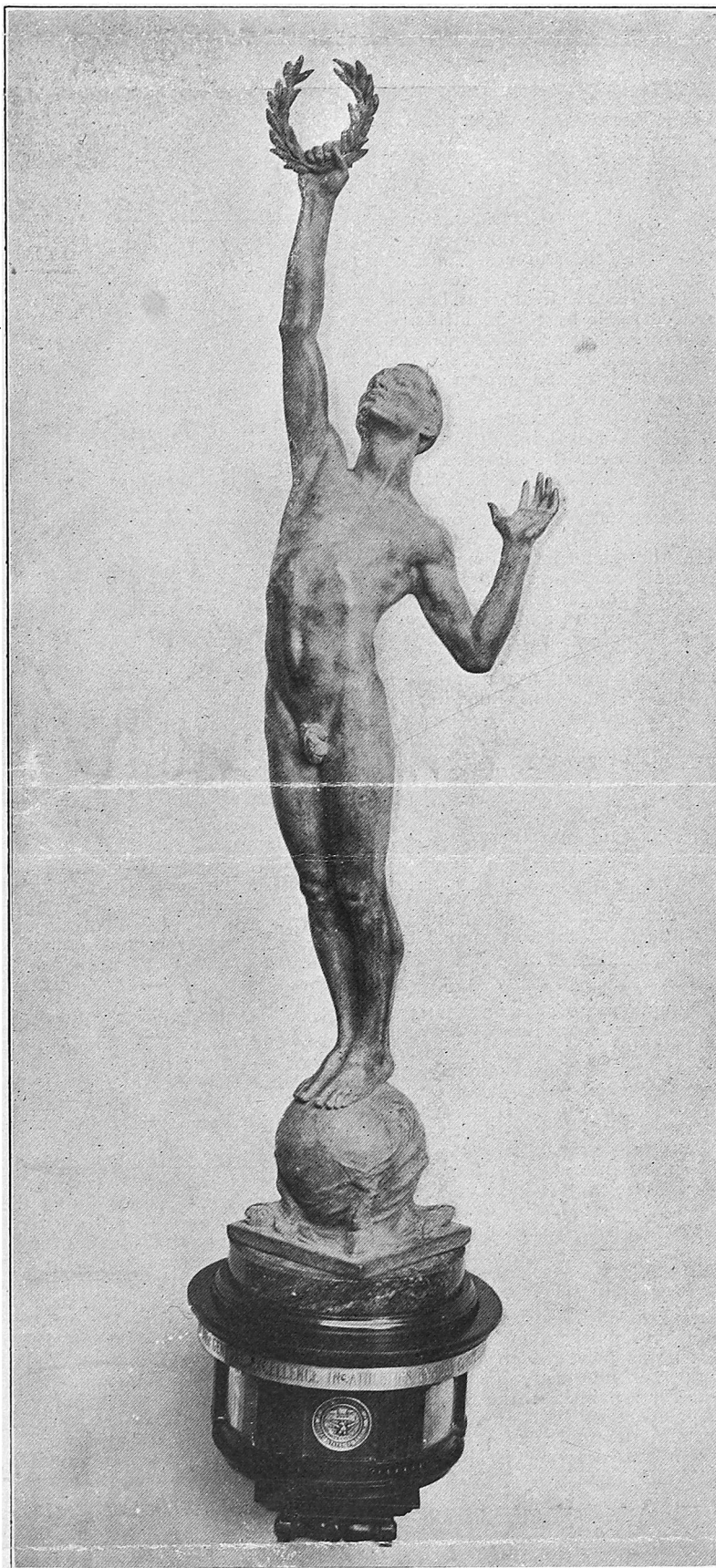
I am sending you on a lot more of the "Constable" sketches. Please keep space in catalogue for them, so that they can be offered with my other pictures next week.

On December 21 there was another sale of pictures, including several lots of sketches sent by the defendant. There were 88 in all, and were inserted in the catalog as "by or attributed" to Constable. A catalog was sent the plaintiffs, and Mr. Charles Dowdeswell went to have a look at them before the sale. He examined them cursorily, and having no reason to doubt that the sketches were by Constable he instructed Mr. Huggins, a broker, to bid for them, and he bought the 88 for £264 1s. 6d. The broker received £13 4s. commission, so that the plaintiffs paid in all £277 5s. 6d.

When the sketches were received by the plaintiffs they were unframed, but were mounted, and in the margin of some of them was written "J. Constable, R. A." or "J. Constable fecit," or similar words. After the plaintiffs had received the sketches they had an opportunity of examining them carefully, and they came to the conclusion that they were not Constable's at all. They had bought without any guarantee, and as they had no reason to believe that anyone would deliberately deceive them nothing was done for some time. Later, they discovered that the sketches were by W. W. Warren, and they then had some of them framed and offered them for sale as Warren's work. No one wanted Warren's sketches, but while they were being exhibited certain information reached the plaintiffs which resulted in the discovery that the sketches had been the subject of an impudent fraud. They found that the defendant, so far from having bought the sketches from an old lady called Golfani, had bought them from a Mr. Freeth Smith, who in turn had bought them from Warren.

## Mr. Holmes' Testimony.

Mr. C. J. Holmes, director of the National Portrait Gallery, formerly Slade Professor of Fine Art to the University of Oxford, said that he had made a special study of Constable's work, and had written a book



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In Gorham Gallery Sculpture Exhibition

that the two they bought, "Flowers," for \$825, and "A Gala Day," for \$8,200, were falsely represented to be the work of Diaz and Monticelli respectively. They refused to take the pictures and offer the defence that they relied on the description given of the paintings in the catalog and declare the paintings worthless.

Mr. Williams secured most of his pictures and notably his Barbizons from the late Daniel Cottier.

## MR. JOHNSON'S ACQUISITION.

Mr. John G. Johnson of Phila. bought a few days ago from the Ehrich Galleries, 707 Fifth Ave., a portrait of a Dutch gentleman by Hans Mahler von Schwartz, a XVI century Hollandish painter. Mr. Johnson, who now owns 1,197 pictures, has recently moved his collection, which he intends to leave to a public museum, into galleries in the house he recently purchased, adjoining his home in Phila.

on "Constable and His Influence on Landscape Painting." He had examined the 88 sketches sold to the plaintiffs. In his opinion they were not by Constable.

Justice Ridley asked: "Are they anything like his work?" and Mr. Holmes replied: "A few look like it, and at a distance might be mistaken for Constable's work by anyone not well acquainted with it."

In cross-examination, the witness said that it was well known that there were a great number of Constable forgeries about. There was one picture in the Louvre which passed as a Constable but was not. It was not a forgery, but was by an artist whose work resembled Constable's.

The defendant's attorney said: "One of the pictures in question here is called 'Eton College,' and is dated August, 1864. Do you think the plaintiffs could have thought that this picture was painted by Constable before 1837?" The witness replied: "In buying pictures at an auction one does not always have time to examine everyone separately."

"The witness continuing, said that he had known the defendant for about three years. He had given several portraits to the National Portrait Gallery. Several of them were very interesting. They thought these pictures were genuine or they would not have accepted them. The defendant had also presented a picture of Henry IV., which now hung in the Jerusalem Chamber.

#### Did Jones Tell a Lie?

The defendant's attorney, Mr. Eames, said: "My client will say that, believing these sketches to be Constables and wishing to cover up the source from which he got them, he told a lie. That, however, is not the ground of the plaintiffs' action, because they never saw the defendant's letters before they bought the sketches."

Justice Ridley: "If the defendant was the source of the lie is he not responsible?"

Mr. Eames: "The plaintiffs are entitled to rely on the statement in the catalog that the sketches were 'by or attributed to' Constable, but not on the statement that they were purchased from 'Mrs. Golfani.'"

Mr. C. Huggins, an art agent and valuer, said that he received instructions from the plaintiffs to bid for the sketches up to a certain limit. He did not examine them very closely.

#### Mr. Dowdeswell's Evidence.

Mr. C. Dowdeswell, the managing director of the plaintiff company, said "that the statement in the catalog that the sketches were by or attributed to Constable affected his mind in deciding to buy them. He went to see the sketches and examined them for a few minutes under an artificial light. He had no reason to doubt that the sketches were by Constable. The pictures were cleaned and framed at a cost of £80. He had never been able to get any information as to the old lady known as Golfani."

Mr. Swift: "I think she was a sister of Mrs. Harris." (Laughter.)

Mr. Freeth Smith said that he carried on business as an art and curio dealer in Bath. He knew W. W. Warren, who died in 1911. For some years before his death he lived in Bath, and from time to time sketches by Warren were offered to him. Warren was ill for some time before he died. He (the witness) knew Warren's housekeeper, and during his illness a number of sketches were sent round to him for sale. He bought about £300 worth altogether at prices varying from a few pence to 10s. or 15s., the average being 1s. to 1s. 3d. The defendant had been a customer of his for 15 years and had bought a large number of the sketches which he had bought from Warren at prices varying from 6d. to 10s. They were referred to as Warren's sketches. He (the witness) never had any Constables. Later, he told the defendant that he had heard that he was selling the sketches in London as Constable's and was making a great deal of money out of them. The defendant said that it was untrue. When the defendant was buying the sketches he said that he wanted dark green landscapes, which he called Constable green landscapes.

Justice Ridley: "I thought that one usually spoke of Constable blue."

Mr. Swift: "These were Special Constables." (Laughter.)

Mr. Eames, for defendant, said that Mr. Dowdeswell in buying the sketches relied on his own experience and artistic knowledge and not upon the statements made in the catalog. Even if he bought on the faith of the catalog the statement in it was only that the pictures were "by or attributed to" Constable, which did not bear the meaning placed on it by the plaintiffs. Assuming the representation meant what the plaintiffs said, before the defendant could be held liable it must be shown that he had acted fraudulently, and he could not be held guilty of fraud merely because he told a lie of which the plaintiffs only heard after they had bought the sketches.

Mr. Alfred Jones, the defendant, said "he had dealt in pictures for 25 years. Mr. Smith put the sketches in question before him and said that they were very clever things. He thought that they were the work of Constable, and he still believed that to be the case. The first lot of pictures sent to Messrs. Robinson and Fisher were bought by two high-class dealers in London. There was a great competition for them and that backed him up in his idea that they were Constables, knowing how dealers in London tried to find out the source of such things so that they might clear them out, he invented the story of Mrs. Golfani. The story in the letter was untrue and there was no Mrs. Golfani. Mr. Smith never told him that the sketches were by Warren. He said that they were Warren's, which meant they came from Warren's collection.

"He believed that the pictures were Constables and that was the reason why he wrote the name Constable on them."

#### CANNOT USE A. A. A. NAME.

Justice Philbin granted the application of the American Art Association of 6 East 23 St. for an injunction pendente lite to restrain the American Art Galleries and Auction Rooms from using the name American Art Galleries or any simulation of that name.

"It is shown that the facts come within the rule defining unfair competition. The similarity of the name used by the defendants in the conduct of the said business is so great as to compel the inference of fraudulent intent in its use."

#### IMMIGRANT COMP'N PRIZES.

The prizes offered by Mr. H. P. Whitney in the Immigrant in America competition have been awarded as follows: The first prize of \$500 was awarded to B. Buffano, sculptor; the second prize, \$250, went to Mary Bayne for a painting; the third, \$100, to F. G. Applegate of Trenton for a small wax group, and the fourth of \$50 to Evan J. Walters for a drawing in black and white.

A special prize of \$100 for a poster design went to Christine F. Chambers.

The exhibition at 8 W. 8 St. opens Monday when \$1 will be the admission fee. Saturdays and Sundays will be free and other days 25 cents will be charged.

#### NEW ARTISTS' HOTEL.

Henry W. Ranger and Edwin Isham head a syndicate of artists who have combined to erect a new and handsome Artists' Hotel on the site of the old factory, 125 feet wide and 100 feet deep, Nos. 42 to 50 inclusive west 67 St. The building, which is to be some twelve stories in height, and will cost, with the land, something like a million is to be Gothic in architecture, and will be novel in construction. The rooms on the main floors are to be studios and those on the mezzanine floors to be bedrooms, all connecting with the studios.



P. A. B. WIDENER

#### OBITUARY.

Peter A. B. Widener.

Peter A. B. Widener, capitalist, and whose art collections are among the most notable in America, and contain some of the most costly examples of early painters ever brought to this country, died at his country mansion of Lynnewood, Elkins Park, Pa., near Philadelphia on Nov. 6, aged 80. He had been in failing health for some five years past, and his condition was aggravated by the loss of his son, George D. Widener and his grandson, the son of George Widener, on the Titanic in April, 1913.

With failing health, Mr. Widener's interest in the building up of his art collections waned, and the notable additions made to said collections of late years, notably the Panshanger Raphael, have really been effected by his son, Mr. Joseph E. Widener, who will probably inherit the bulk of the collections or be the trustee for the same, and who, it is generally thought, in art circles, will still further add to the same and in time bequeath them to the City of Philadelphia.

It is hardly necessary to review Mr. Widener's life career at any length, as this is well known to the art public. He was born in Phila., the son of German parents, Nov. 13, 1834, received a common school education, and not caring to follow his father's occupation as bricklayer, became a butcher's boy (the first John Jacob Astor was a baker's boy), and through assiduous labor and thrift, was soon able to open a shop to sell mutton of his own. He was noted as a trimmer of chops. In this connection, the story, told in Paris, some few years ago after Mr. Widener had acquired some notable panels by Boucher for \$25,000 each, is recalled. A rival and disappointed bidder for these panels remarked after the sale. "Well, the panels found their proper market—Bouchers to a Boucher."

After laying the foundation of a large fortune, through contracts to supply meat to the Government during the Civil War—following a combination with a cousin, also in the meat business—Mr. Widener entered politics, and after holding several minor offices, finally became City Treasurer. He was always a Republican. He is said to have administered the office with wisdom and success, although his retention of large fees, brought him criticism. This, however, was perfectly legitimate. Having formed a close friendship with the late William L. Elkins, the two men, foreseeing the possibilities of gain in the development of the traction facilities of Philadelphia, formed a close combination and they gradually, with Elkins' larger wealth, and Widener's greater ability, consolidated and developed the various lines and made immense fortunes.

Turning their attention to a wider field for traction development, Widener and Elkins tried to obtain control of the N. Y. City lines, but were fought off by the late Jacob Sharp and his associates. When these were deposed, and some years later, they combined with the late William C. Whitney and Thomas F. Ryan, and were members of the famous syndicate, the investigation of whose affairs and handling of the Metropolitan lines produced such a scandal some years ago.

Mr. Widener's extensive interests took him to all parts of the country in special cars. It is told of him that on one of these

tours of inspection with a group of capitalists the party was marooned on a siding at a small middle western town. Mr. Widener and several of his friends went into the place on a foraging expedition, for the stock of food was low. They first stopped at a butcher's store, where they ordered lamb chops.

The butcher was rather awkward, and Mr. Widener made some jesting remark at which the man took offense.

"Maybe," said the knight of the cleaver, "you would like to do it yourself."

Off came the hat and coat of the millionaire, up went his sleeves, and for a few minutes he performed miracles in cutting and trimming chops.

"You are a better man than I am at that," said the butcher. "That's the finest work I ever saw."

#### As an Art Collector.

As an art collector, Mr. Widener belonged to that class of American collectors, who, while some have an innate love of and taste for art, acquire more from the pride of possession than from any real love of the subject. He enjoyed most, as he did in his business life, the competition and the chase, than the object secured itself. Naturally, during the first years of his collecting, he bought a number of works, especially pictures, whose attributions were doubtful, and within the past ten years brought suit or contemplated suit against two well known European dealers who had sold him many of the more important works in his collection, and who had retired from business in consequence, one living in a handsome villa near Brussels, and the other in a fine Paris mansion. These dealers finally compromised with Mr. Widener, who was also advised by other dealers to accept a settlement, and replacing some of the doubtful pictures by others owned or secured by them, and aiding in the sale of others, the matter was finally settled. This case was never made public, but was the talk of art circles for a long time. After this weeding out, and a drastic weeding out it was, of Mr. Widener's collections he bought more prudently and wisely, chiefly from Knoedler and Co. and the Duveens, so that his collections now have a high average of merit. His son, Mr. Joseph E. Widener, who has more taste for and love of art than his father and naturally has had greater opportunity for study, has greatly improved the collections.

#### Widener Art Collections.

"Mr. Widener's art collections," says the N. Y. Times, "are comparable in value and importance to four or five other collections in this country, and Canada, notably those of the late J. Pierpont Morgan, the late Benjamin Altman, the late Sir William Van Horne, Henry C. Frick, and Mrs. J. L. Gardner of Boston. It is impossible to place any money value on his treasures. In one season alone, that of 1914, he is said to have spent \$1,250,000. In that year he bought the tiny but exquisite "Small Cowper Madonna," by Raphael from Duveen Bros. for a sum said to have been in the neighborhood of \$700,000; five superb pieces of Chinese porcelain for \$300,000, the "Moresini" helmet from the Arnold Seligmann and Rey, and a marble portrait by Desiderio de Settignano.

"The Mill," by Rembrandt, one of the

(Continued on Page 3.)

#### THE DRAWINGS OF

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## LONDON LETTER.

October 30, 1915.

The proposal made recently by Sir Edward Clarke that a tax be levied on the accumulated wealth represented by the stores of works of art in the houses of the wealthy is rightly regarded by the dealers as a measure which, if it ever came into force, would act most prejudicially to their interests. It will inevitably be many years before the public, whether their means be large or small, will voluntarily add to their burden of taxation and the introduction of such a scheme would virtually mean the cessation for some time of this branch of trade, and so add unnecessarily to the difficulties of those already badly hit. It may, however, be remarked in this connection that there is no ground for the suggestion, in American papers, that bankruptcy stares the art trade in the face, or that family heirlooms are to be had here at "knock-out prices"! Good things will continue to command good prices and though "deals" may not be effected quite in such numbers as before, the leading firms are perfectly well able to hold their own until brisker times arrive.

## International Art Display.

The most important exhibition now running is The International at the Grosvenor Gallery, which hardly bears out its title, since present-day conditions have stood in the way of the usual number of contributions from across the Channel. Our artists at home have, however, done their best to remedy this state of affairs by endeavoring to appear as Continental in their ideas and manner as possible. Strange, for instance, whose canvases dominate the large room, has brought an entirely French manner to bear upon his clever picture of "A Café Bar," which, in its brilliant suggestion of atmosphere and its masterly use of color, shows the completeness of this artist's recent achievements as regards technique. Glyn Philpot, from whom of late we have been hoping great things, is less successful in his two portraits, neither of which seems to have any corporate being, but to be rather the wraith of the sitters, bloodless, unconvincing presentments, more in the nature of ghostly apparitions than mere men and women. Perhaps the most original work in the exhibition, and certainly the most entertaining, is the group of caricatures by Edmond Dulac, drawings that make one wonder why this gifted artist did not enter this realm of art before. An amused crowd of visitors is always to be found in front of that entitled "Mr. Winston Churchill Looking for More Trouble," which represents the politician handing some of his own artistic efforts to Mr. Francis Howard for criticism. For the first time the Serbian sculptor, Mestrovic, contributes to the International, sending portrait busts of "Lady Cunard" and "Sir Thomas Beecham," both of which manage to combine a curious modernity of effect with a strange archaic mannerism. Side by side with Rodin's "Lady Warwick," Mestrovic's work makes the older sculptor's seem almost conventional in style, so arresting and uncommon is his own individuality.

## Coming Wigan Sale.

On Dec. 9-10 there will be sold at Christie's Sir Frederick Wigan's collection of pictures and drawings, which include, among other well known canvases, Millais "Idyll to 1745," J. C. Hook's "Sardine Fleet" and Alma Tadema's "Rose Garden," as well as a number of works by Sir E. J. Poynter, W. P. Frith, Birket Foster and others. Indeed most of the names which figured in the Royal Academy shows of the end of the 19th Century and the beginning of the 20th, are well represented and it will be interesting to watch the prices fetched under present conditions.

The Royal Society of British Artists gives

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**Chinese  
Antiques  
— and —  
Interiors**



begs to call attention to an interesting collection of Figures of Ming pottery and Blanc de Chine Figures of the Ming, Kangh-si and Keen-Lung periods.

a most uninspired and uninspiring show this season, leaving one to hope that it is not really a fair representative of modern British Art. The illness of the President, Frank Brangwyn, is responsible for this able painter sending only a few sketches of comparative unimportance, so that one misses sorely the distinction which his work usually confers upon these exhibitions. The very excellent manner, however, in which this Society hangs its exhibits, is worthy of mention and many a more ambitious institution, the Royal Academy not excepted, might well learn a lesson from its simple and effective method of treating this artistic problem.

## The Aumonier Pictures.

A very attractive Exhibition of works by the late J. Aumonier is on at the Galleries of Messrs. Tooth, 155 New Bond Street, W. Mr. Aumonier had a genius for the pictorial interpretation of English landscape, catching, not only its outward semblance with a rare skill, but achieving the far more difficult task of seizing its inner spirit. This power is exemplified in such canvases as his "Last of the Harvest," a scene that

## P. A. B. WIDENER.

(Continued from page 2)

heirlooms at Bowood, Wiltshire, the seat of the Marquis of Lansdowne, had previously been acquired by Mr. Widener for \$500,000. Lord Lansdowne had long denied that he intended to part with this painting, but finally, according to statements made at the time, Lloyd George finance, forced him to sell it.

"It was reported that for three Rembrandts that belonged to Lord Wimborne, Mr. Widener paid \$1,000,000. They are "The Circumcision," "St. Paul," and "Portrait of a Gentleman."

"The purchase of three Van Dycks from the famous Cattaneo collection of Genoa by Mr. Widener, through Knoedler and Co. occurred in 1908. Van Dyck painted them for the Cattaneo family in the course of his stay in Genoa. They were very little known to the public, the family refusing to put them on general view because of the policy of the Italian Government toward works of art. In 1902, in consequence of the large and increasing number of exportations of works of art, a



"A BUNCH OF DAISIES"

E. H. Potthast

In Watercolor Club Exhibition

under no circumstances could it possibly be confounded with a similar scene in any other country, and thus achieving in a perfectly simple, unaffected manner what so many impressionist artists have struggled to attain by means that have merely resulted in eccentricity.

The Japanese Ambassador opened the Loan Exhibition of Japanese Art at Messrs. Yamanaka's, 127 New Bond Street, recently, and so splendidly have the English collectors responded to the appeal made on behalf of the Red Cross that it is doubtful whether any more interesting exhibition of the kind has ever been seen in London before. The list of contributors, headed by the Queen, includes the names of such collectors as Sir Hercules Read, Mr. Oscar Raphael, Charles Shannon among others. Queen Mary's loan is her coronation present from the Emperor of Japan, an exquisite cabinet of grained nashiji, decorated with flowers and birds, with its inner sides inlaid with pearl butterflies on a ground of clouds. The lock and corner pieces are chased in relief and the Imperial crest appears on the upper panel. The Marquis Inouye lends some remarkably fine inros, one of which is ornamented with the hundred monkeys in caricature of the occupations of human beings, an extraordinarily clever piece of craftsmanship.

Poster designs occupy a large portion of the present exhibition at the Whitechapel Art Gallery, which is intended to act in an educational manner both on the taste of the public and on the mind of the artist. Commercial printing is a branch of art to which it will be more than ever necessary for us to turn our careful attention henceforth, and there will be greater scope in the future than in any previous time for the man who knows how to make art the handmaiden to trade.

L. G. S.

PORTRAITS BY SIR JOSHUA REYNOLDS, ETC. Baronet's daughter, entrusted with private sale of famous family portraits, desires to hear direct from lovers of Art. No dealers. Address "Art," care of Westerton's Library, 43 Knightsbridge, London, England.

law was passed, called the "Pacca Law," establishing an official list of objects of art, and forbidding the sale out of the country of any which were put upon the list. If a family desired to realize upon its heirlooms, it could sell them to the Government museums, which offered only very low prices.

"Access to their collection was refused by the Cattaneo family to the Government officials, and a rumor that it was to be sold reached them too late. After the sale the fact that the pictures were not on the prohibited list prevented the prosecution of the sellers. Perhaps the finest of the Cattaneo Van Dycks is the portrait of the Marchesa Brignola Sala and her son. The two others are also splendid specimens of the painter's art. They represent the little Marchesa Clelia Cattaneo, daughter of Marchesa Elena, and the Marchese Gian Vincenzo Imperiale, Genoese Ambassador at the Court of Spain.

"There are no fewer than six Van Dycks in the furthest room of Mr. Widener's great picture gallery in his home at Elkins Park. In the same room is a glorious Titian, a portrait of the sisters Emilia and Irene of Spilimberg, among the very few portraits of women that the great Venetian painter executed.

"There is an exquisite Botticelli among the Widener pictures—the "Madonna of the Thorns," sold by Prince Chigi in 1900 and smuggled over the Italian border. It is said to have cost the purchaser \$63,000. At a sale in New York in the same year he paid \$12,500 for a portrait of a Marquis of Lansdowne by Gainsborough and \$5,850 for a portrait of the Duke of York by John Hoppner.

"Mr. Widener was catholic in his tastes, collecting pictures of almost every period and school. He possessed a number of fine specimens of the work of the Barbizon

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painters, including a group of remarkable Corots. Diaz is also represented in the Barbizon group, and Troyon with especially good examples, Dupre with a characteristic picture, as well as Rousseau and Daubigny.

Among the examples of the English school are examples of Constable and Turner, and there is also a group of XVIII century English portraits, with, among others, a lovely head of Mrs. Graham by Gainsborough, and Romney's "The Sisters," daughters of Sir William Mordaunt. Sir Joshua Reynolds is represented by a "Nelly O'Brien," and Hoppner, besides the picture already mentioned, by a group of children, called "After the Bath."

"In an adjoining room is one of the principal treasures of Mr. Widener's collection, El Greco's "St. Martin." Mr. Widener had three examples of El Greco, one of the others being the "Virgin with Saints," from the altar of San Jose in Toledo. The third El Greco is of much earlier date, but even more interesting, as it is thought to be the only family group painted by the artist, and is probably also a record of his own family. It belongs to his second period, between 1585 and 1590.

"Near this picture hang some specimens of the work of Velasquez. One is called "Satyr and Traveler." Another is a study for the picture of "The Toppers," painted in 1629, the year the artist sailed for Italy. Another noteworthy work is Murillo's painting of two women looking out of a window at some incident below. There are two color studies by Rubens and Paul Veronese, one of the "Rape of the Sabine Women," the other the "Rape of Europa," two interesting examples of Jan Steen's work; Verder Meer's "Weighing Harls," and fine specimens of the art of Hobbema, Cuyper, Adriaen Van de Velde, and Isaak van Ostade. Other Dutch masters represented are Paul Potter and Pieter de Hooghe, the latter by two particularly good examples.

"Apart from the art galleries, Mr. Widener's marble mansion at Elkins Park is full of art treasures. The ceiling of the library is a painting by Tiepolo, from an Italian palace. In this room are hung two pictures by Puvion de Chavannes, entitled "Le Travail," and "Le Repos"; an interior by Courbet, a Maris, an excellent De Neuville, and an 1889 Exposition picture by Fromentin, "Audience Chez un Kalif."

## The Funeral Services.

The remains of Mr. Widener lay in a solid bronze coffin in the Van Dyck room of Lynnewood Hall through Sunday and Monday morning, guarded by the dead man's four oldest servants and surrounded by the paintings and art objects, all of which, except the Sargent portrait of Mr. Widener, directly beneath which the coffin reposed on four pillars were draped in black. There were simple services held Monday afternoon, after which the body was removed to Laurel Hill Cemetery and laid in its crypt in the Widener mausoleum there.

About 200 bankers, financiers, business men and art dealers, including Messrs. Roland Knoedler, Chas. S. Carstairs and C. Henschel, who came to the house, remained in another room during the services.

## ARTISTS' CARDS.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE - - - - - \$2.00  
Canada (postage extra) - - - - - .50  
Foreign Countries - - - - - 2.75  
Single Copies - - - - - .10

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time; and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of *Sales of the Year for 1915*, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

## NOVEL ART SUITS.

The suit brought by the executors of the Ichabod Williams estate against the Scott and Fowles Co., to recover the value of two pictures sold at auction by the estate last February, through the American Art Association, and the suit recently tried in London, with a regrettable jury disagreement, brought by Dowdeswell and Dowdeswell against a Mr. Jones, also a dealer, to recover the value of certain sketches attributed to Constable, and bought by them at the well known London auction rooms of Robinson and Fisher, told of elsewhere in our columns, are novel incidents and have points in common.

They are novel in that in both cases the plaintiffs have sued and sue the original seller and buyer, respectively, and not the auctioneers through whom the sales

were made, as is generally the case when goods auctioned are afterwards questioned or refused by buyers. The cases have a similarity also, in that in both the plaintiff, Dowdeswells, and the defendants, Scott and Fowles, assert that they bought on the representation of catalogs and without close examinations. It is to be presumed also that both the plaintiff, Dowdeswell, and defendant, Scott and Fowles, banked upon the reputation and reliability of the respective auctioneers, Robinson and Fisher, and the American Art Association, and possibly upon the statement of said auctioneers, who, themselves, have been deceived.

## TWO ART COLLECTORS.

The recent passing of Mr. P. A. B. Widener of Philadelphia, whose art collections are among the largest and most valuable in the country, and which so soon follows the death of another American collector, the late Sir William Van Horne (Sir William was a native of Illinois), brings to mind the differing qualities of art collectors. The contrast between the two men in temperament, and method of collecting was strong.

Sir William was a collector of art works because possessed of an innate love of and taste for art, a remarkable memory, and an insatiable desire to study and improve himself, and because he also had the faculty, rare among art collectors, of being able to paint and draw well himself. He naturally began, early in his career, to acquire art treasures with personal knowledge and to judiciously and carefully add to them, until he surrounded himself with a remarkable assemblage and method of collecting was marked.

Mr. Widener became an art collector only in his later years and during his strenuous early and middle life, and presumably without any inborn love of or taste in art, such as Sir William possessed, did not turn his attention to the subject until after he had amassed a great fortune and was enabled to relax from his business cares. Then, when because it was and is the fashion for rich Americans to build or own art galleries, or because he enjoyed the pursuit, and the capture of costly art works from rival multimillionaires or for both reasons, he formed, too rapidly at first, and to his cost—for he later found numbers of his purchases spurious or doubtful—an art collection.

The pride of possession was probably his chief inspiration in the formation of his collections, but after a time, and through and by association with and necessarily some study of his pictures and art objects, he became attached to them and desirous of acquiring more. Towards the last of his active years, for he has been a semi-invalid for a considerable period he "plunged" as it were, and his purchases of the Boucher panels, Rembrandt's "Mill" and lastly the Panshanger or Cowper Raphael were for sums that the American dailies revelled in headlining.

So it may be said of the two dead collectors—Sir William collected "art for art's sake"—Mr. Widener from the pride of possession and to follow the fashion. Which was the true collector?

## PHILA. WATERCOLOR SHOW.

The thirteenth Annual Exhibition of Watercolors, Pastels, and Black and Whites combined with the 14th Annual Exhibition of Miniatures is now on in the Academy Galleries, through Dec. 12. One might well say, before going into a detailed description of the work now on view, that the most interesting features of the collection are the groups of designs for costumes and stage settings by Leon Bakst, the Russian artist, whose work has already been seen in a number of American cities, but never here before, and the group of 17 decorative paintings in water color by Alexander Robinson, very unusual in facture. Bakst's studies in color, of adaptations of ancient Russian costume to modern requirements used in "Boris Godounow," of Italian costume in the representation of "Pisanelle," of ancient Grecian and of Oriental dress, costumes for the Imperial Russian Ballet and those designed for the "Apres-midi d'Une Faune" occupy the whole of the wall space of Gallery G, while the place of honor in the long Gallery F is conceded to his designs for the "mise en scene" of the same stage productions, executed also in watercolor. These works have every appearance of being the result of a wonderful measure of patient historical and archeological research, united with a fine appreciation of the effect of the use of pure color upon the temperament sensible to visual impressions of a positive kind, of unusual vividness.

Robinson's group of decorations painted in aquarelle, absolutely bold and free in handling, should be regarded, not as attempts to copy the model he has before his eyes, but, with a higher aim, as efforts to solve problems of schemes of color suggested by the scenes before him.

## Watercolor Display Small.

There is not a very numerous collection of works in watercolor or pastel besides these or many of equal merit to engage the attention of the visitor here. Favorable notice, however, should be given to a group of Arizona and California landscapes by Francis McComas. Hayley Lever is represented by a group of cleverly brushed watercolors of Gloucester, Mass. Fred Wagner shows a number of freely touched works, drawn from local surroundings. Jane Peterson exhibits a group of capital sketches in gouache of Gloucester, including one especially notable entitled "The Old Shipyard." Felicie Waldo Howell exhibits equally clever work in the same medium, "The Pier," being one of the best in a group of oils. Alice Schille shows her well known ability as an aquarillist in a number of East Side, N. Y., pictures, one especially "A Colorful Street" has genuine realistic noting. Interesting portraits in pastels and chalks are shown by Mary Cassatt, and Cecilia Beaux and there is a beautifully drawn portrait in pastel of the late William T. Richards and landscape painted by John McLure Hamilton.

## Work of the Illustrators.

The leading American illustrators are out in force, the Beck Prize probably having something to do with it. M. C. Wyeth, with an oil entitled "A Beach Tragedy," Thornton Oakley with some charcoal sketches of the Pyrenees, Joseph Pennell with a new set of lithographs of Independence Hall and Geo. Harding with some interesting pictures of New Guinea. Frank Brangdyn shows a number of etchings of Bruges. Violet Oakley exhibits a series of studies for a mural decoration of a historical character designed for the Court House in Cleveland, Ohio, besides a number of portraits and other drawings. Jessie Willcox Smith shows some charming Mother Goose illustrations, Elizabeth Shippen Green Elliot a group of clever illustrations done in charcoal. Gustave Baumann exhibits some remarkably good wood block prints in color. Among the interesting drawings for illustration one must not fail to mention a set by W. J. Aylward of scenes in the war of 1812 published by Harper Brothers.

## The Miniature Exhibit.

The exhibit of miniatures is both varied and good in qualities not necessarily confined, in these days, to portraiture. Landscapes, marines, animals and still life are some of the subjects on the little ivories. Be this as it may, one instinctively turns first to inspection of pictures of human personalities such as Margaret Kendall's portrait of "Mrs. V. S. Mitchell," Laura Coombs Hill's of "Mrs. Geo. W. Chadwick," Mabel R. Welch's of "Mrs. W. G. Haan," Emily Drayton Taylor's of "Anne Elliot," "Youth" by Margaret Foote Hawley, "Miss Polly Page" by A. Margaretta Archambault, and Heloise Guillov Redfield's portrait of "Mrs. Norman Trump."

Sally Cross has a portrait of "George Moore." Stella Lewis Marks gives charming pictures of "Blue Bow" and "Sweet Seventeen." A fine portrait of "General Sir Evelyn Wood" by Constance Cumming is very effective. Two good little marines by Harry L. Johnson deserve mention as also some well painted still life by Minerva Chapman.

Eugene Castello.

## GOZZOLIS AT THE MUSEUM.

There were two features of unusual interest, shown on Nov. 5, at the Metropolitan Museum press view, namely four panels, in a fine state of preservation, by Benozzo Gozzoli and a remarkable little bronze Greek statuette of Hercules, supposed from his pose to be inebriate. All are recent acquisitions. The Gozzoli's originally formed part of a retable or altar piece in the chapel of the Allessandri family in the Florentine church of San Piero Maggiore, abandoned after a partial collapse in 1784. They were then removed to the palace of the Allessandri family from which they came to the Museum. Ascribed by Vasari to Pesello they are now held to be with no



CONVERSION OF ST. PAUL

B. Gozzoli.

One of 4 Panels at Metropolitan Museum

doubt by Gozzoli. The subjects are "St. Peter and Simon Magnus," "The Conversion of St. Paul," "St. Zenobius Resuscitates a Dead Child" and "Totila Before Saint Benedict."

Other recent acquisitions shown are 16 Korean pictures of various periods. The bulletin contains a report of the work of the museum's Egyptian Expedition 1914-15, made possible by the Robb de Peyster Tytus Fund. Director Robinson made the interesting announcement that a special exhibition of textiles is being prepared to open the latter part of the month and continue until February.

## TAPESTRY LOAN EXHIBIT.

The loan exhibition of tapestries now in progress in the Pa. Museum, Memorial Hall, Fairmount Park, Phila., has been assembled and arranged by Mr. George Leland Hunter, who contributes a valuable introduction to the catalog. He tells us that practically all the world's great tapestries that survive—tapestries of the type made famous by Arras in the fourteenth and fifteenth centuries, by Brussels in the XVI-XVII, by the Gobelins in the XVII, and since—are French-Flemish, and were woven in Flanders or northern France. Those made in Italy and Germany and England were for the most part the work of errant Flemish weavers, and apt to be inferior in weave and dye. Of the great tapestries of antiquity, of ancient Greece and Rome, we have only literary evidence. But of French-Flemish tapestries—Gothic, Renaissance, Baroque, and eighteenth century—hundreds of the most splendid examples survive. And they survive not only in European collections, but also in America, in the Morgan and other famous private collections, and in the Metropolitan and Boston Museums. In the loan collection of tapestries at Phila. the origin, history and renaissance of tapestries are illustrated adequately. Gothic, Renaissance, Baroque, XVIII century, and modern are all there. The collection contains 83 pieces, lent by Edward A. Faust of St. Louis, P. W. French & Co., Gimpel & Wildenstein, Jacques Seligmann & Co., Mrs. C. Wheaton Vaughan, James L. Breese, George Howe, William Baumgarten & Co., Duveen Brothers, Mrs. John Harrison, Daniel M. Barringer, Mrs. Edwin N. Benson, Jr., Charles M. Ffoulke, Mrs. Charles E. Dana, Rodman Griscom, Lewis & Simmons, J. J. Seibels, John D. McIlhenny, Mrs. C. C. Harrison, Mrs. Archibald Thomson, and others.

## OBITUARY.

Fernand Falco.

Fernand Falco, who married the eldest daughter of Mr. Jacques Seligmann by his first wife, was recently killed in France when at head of his men he attempted to take on the German trenches. He was a great favorite with his father-in-law, only 33 and the son of a former President of the Paris Board of Trade. He distinguished himself early in the war and soon rose to the rank of Captain, winning at the same time the coveted Croix de Guerre. The sincere sympathy of a host of friends and acquaintances have been extended to Mr. Seligmann in his great loss.

(Continued from Page 3)



## CHICAGO.

The prospective Art Club is the leading topic of interest among local artists, just now. Lawton Parker started this latest movement in the promotion of local art. He has originated several other movements in behalf of local art. The prospective Art Club is to be associated with the Artists' Guild. Mr. Parker has called committees of artists and friends of art, the benefits of the "proposition" have been earnestly and practically discussed, and the Club will be established. The Guild is now a pronounced success and its amalgamation with the new Club means a wider and even stronger support than it now enjoys.

It is proposed to pattern the new Club after similar New York and Paris art clubs, with rooms for transient guests, a few for local permanent use, a restaurant and an Assembly Hall.

The Art Institute's annual exhibition of American paintings and sculptures will open Nov. 16. The jury of selection includes the Art Committee of the Institute, Paul Dougherty, W. E. Schofield, C. C. Cooper, D. Glover, Robert Henri, Paul M. Gustin, Wilson Irvine, H. D. Murphey, Lorado Taft, and George E. Ganere.

The Municipal Art League will, as usual, make its annual purchase of a selection from the works of Chicago artists to install in its gallery in the Art Institute. The collection is now loaned to the Helen C. Pierce School with the paintings belonging to the Commission for the Encouragement of Local Art. The League has withdrawn its three annual \$100 prizes this season for groups of paintings and sculptures, but later on will inaugurate an annual prize for portraiture.

The Atlan Ceramic Art Club will open its annual exhibition in the Art Institute Nov. 16. Through the efforts of Mrs. Chauncy J. Blair an exhibition of antique English and Colonial silver will be a feature of the show; and this will be under the supervision of London and N. Y. Crichton Brothers.

Joseph Pennell is here directing the hanging, and placing, in the Institute, of more than a hundred of his etchings, drawings, lithographs, and illustrations, including the Panama Canal series.

Adam Emory Albright and Mrs. Albright are holding a series of afternoon receptions at their home and studio in Hubbard Woods. There are shows of paintings and talks are given on Art. Many of the leading women's clubs have taken a membership jaunt to "The Woods" to attend these receptions.

H. Effa Webster.

## BOSTON.

Boston has mental art dyspepsia! How can it help itself when it is called upon to assimilate such an artistic mélange as the Members' Exhibition now on at the Art Club, I. M. Gauguin's "one man show" at the "Guild of Boston Artists," the Art Student Exhibition at a local gallery, Miss M. F. Brown's portraits at another, Montecelli colorful dreams at Vose's, landscapes, etc., by Mary A. Mullikin at the Twentieth Century Club, Miss Gladys Thayer's work and portrait of Colonial ancestors at a local gallery, not to mention side shows of interest at the Museum, the Fogg Museum, the Society of Arts and Crafts, and small sculpture at a local gallery.

The Members' Show at the Boston Art Club has the first requisite to make it interesting—the paintings are few in number. It is to be presumed by the ignorant layman that the jury had a free hand, either for laurel or fire, or as free as could be expected, when both friend and foe are the prospective exhibitors, still it is hard to explain a few of the canvases, for they are just plain bad.

The members of the Old Guard of the Club are both present and absent, and here, as in all other picture shows, the exhibitors can usually be predicted as soon as the jury is announced.

The place of honor is given to Frank H. Tompkins' portrait of Mr. William Howe Downes and one can but feel critical before this work. (N. B. Mr. Downes has written the art reviews of Boston's one altruistic newspaper for a decade or more). Two newcomers to the local art world are Theodore Schnieder and Talbot Aldrich; and these artists, heretofore ranked as amateurs, jolly well swipe general attention, the first named with his version of rocks and water brutally and truthfully presented, with no feeling for beauty, and Mr. Aldrich with two portraits "on the line" in the main gallery, where they accentuate the fact that some rather poor examples of hard worked portraits are also in the exhibition.

Melbourne Hardwick has seen the light, at last, and his recent works are well keyed up to almost to high C—and thereby benefited. He still exploits the peasant type on wind-swept downs, or by incoming tides, although now his figures wear more

Americanese clothes. Another "stand-by of Art," J. J. Enneking is well represented. He sends an ever popular "November Twilight," and as a contrast to cool off—a springtime pastoral, both characteristically and dogmatically expressed.

Louis Kronberg outsteps his present reputation by his Degas-like study of a youthful dancer doing the bar exercise. It is the best work in this line he has ever done.

As an explorer, C. W. Furlongs courage has often been tested, so his entry into the deeps of tonality (as in the present example of the two dour-faced peasants, gossiping, only adds to his reputation.

An animal painter, who returns to his first love after several years flirtation with the goddess "Portraiture" is Alexander Pope, who shows a careful study of two friendly dogs.

Leaving nothing to the imagination as an appetizing still life is the canvas by George L. Noyes. Pungent herring and good white bread, he exploits in good style. A painter who shows his knowledge of cloud forms and aerial perspective is W. J. Kaula, and he exposes also two landscapes, conscientiously painted.

A moving subject is that by Charles Copeland, a study of a snowy winter effect with a train of cars in full speed, followed by a plume of smoke. W. A. Kirkpatrick presents a good decorative color arrangement, realistically, a young woman with fine teeth, prettily playing the mandolin.

Others painters, other subjects there are in this show, but go to your N. Y. Academy or any other well established art retreat and many like can easily be seen.

"Ruat Coelum-fiat Justitia."

## SALES PAST AND TO COME.

## Keat's Letter \$570.

A 3 page letter of Keat's to James Rice brought \$570 from Mr. Geo. D. Smith at the conclusion, Nov. 4, of the sale in the Anderson Galleries of the Thacher autograph collection. Mr. Smith also gave \$166 for the manuscript of Lamb's poetic "Epitaph on a Lady Written at Her Request," and \$128 for an unpublished letter by Lamb to Mrs. Williams, with whom his adopted daughter, Isola, was governess. Mr. T. A. Stareardt of Berlin paid \$125 for a letter of Mozart to his father. The total for the session was \$2,435.90, making the total of this section of the library \$4,384, and for the Thacher sale to date \$45,798.20.

## For Burton Coins, \$2,428.

At the sale, Nov. 5, in the Anderson Galleries of the John C. Burton coin collection a \$50 octagonal gold coin of 1851, with the engine on the reverse turned, brought \$116 from Mr. Thomas Bell, who also gave \$31 for a \$2.50 gold coin of 1796. Mr. Henry Chapman paid \$55 for a cent of 1799 and \$34 for a broken die cent of 1804. Mr. William Cowler gave \$115 for a shkel of B. C. 143-135. The total of the session was \$2,428.20, making a total of \$10,664 for the Burton coin and library collections.

## Burton Library Sale.

The sale of Part 3 of the John E. Burton library at the Anderson Galleries came to an end on Wednesday with a total of \$17,586 for the collection so far. The sale of Part 4 begins Nov. 17 and of Part 6 later in the season. On Monday, Mr. J. B. Painter gave \$335 for Audubon's "Birds," and Mr. Gabriel Weiss \$100 for a 1787 Dublin edition of Burns.

On Tuesday, Gerhardt & Co. gave \$118.50 for the complete works of Disraeli; Mr. E. P. Kilroe \$42 for Drake and Halleck's "The Croakers," Mr. F. A. Thompson \$35 for Cox's "The English Province of Carolina," 1741 and J. F. Drake, Inc., \$30 for S. L. Clemens' "What is Man." On Wednesday Mr. Weiss gave \$66 for an edition of Hardy with autograph. Mr. J. F. Lamont paid \$46 for 60 Indian drawings.

## Mezzotints Bring Good Prices.

A mezzotint portrait of Lord Nelson, engraved by Wm. Barnard after the painting by L. F. Abbott, proof before all letters, a three quarter length figure showing the armless sleeve pinned to the breast of the coat was sold for \$100 at Stan. V. Henkel's sale, Phila., Nov. 4. Dr. Rosenbach purchased a mezzotint portrait of the Duke of Wellington, printed in colors, engraved by C. Turner, full bust in court dress, open letter proof for \$40, also another of the same personage full length printed in colors, proof before the title for \$17. To the same buyer went a portrait in aquatint of J. P. Marat for \$16, and a portrait of Sir Horatio Nelson, mezzotint, engraved by Laurie from a miniature painted at Leghorn, for

## American Autographs.

The eighth part of the collection of autographs made by the late Adrian H. Joline

of New York will be placed on exhibition at the Anderson Galleries on Monday, preliminary to the sale a week later in three afternoon sessions. This division is confined exclusively to American autographs. Among the famous men represented are Adams, Burr, Hampton, Harrison, Patrick Henry, Jefferson, Lafayette, Laurens, Lee, Hamilton Livingston, Madison, Scott, Sullivan, Van Buren and Washington. There is an unusually large amount of important material on the war of the Revolution and the War of 1812. The agreement in 1778 for the exchange of prisoners between the British and the Colonials is a very attractive item to collectors of material on the Revolution, while Washington Irving's Note Book, 45 pages, wholly in his hand, will appeal to still another class.

## Exhibition and Sale of Prints.

Rare mezzotints and other engravings from the collection of the late William B. Dick of New York, and a number of valuable etchings and engravings by famous modern masters, now on exhibition at the Anderson Galleries, will be sold on the evenings of Monday and Tuesday next.

## Some Rare Books.

The fourth division of the John E. Burton Library will be sold at the Anderson Galleries in five afternoon and evening sessions, beginning Wednesday afternoon, November 17th. There are nearly 1,400 lots, embracing standard sets, first editions of English and American authors, the finest collection of portraits of the presidents ever issued, the autograph manuscript of "Home, Sweet Home," personal relics of Napoleon and John Paul Jones, and an unusually interesting collection of Americana, including McNemar's "Kentucky Revival," Stephenson's "Call to Death," Russell's "History of America" with all the rare plates in perfect condition, copies of the New England Primer that are unknown to bibliographers, four books that were once in Washington's library, and two original account books, one of 160 leaves showing the expenditures during seven years by Washington and his family, and one of 300 pages showing how Washington's estate was managed. These old records, which first came before the public in the Bishop Hurst sale, are of the highest interest to collectors of Washintoniana.

## Art Assn's. First Season Sales.

The opening sales of the season of the American Art Association will be held next week, and there are now on exhibition in the Galleries, No. 6 East 23 St., the George Osborne Rudkin collection of antique silver, to be sold Nov. 17, the collection of porcelains, old and modern, formed by Dr. Pleasant Hunter, to be sold Nov. 18-20, and a collection of old and modern laces, belonging to an estate, of which Misses A. G. Lartre and B. M. Kendall are legatees, to be sold on the afternoons of Nov. 15-16.

The collection of china formed by Dr. Hunter of Newark, fills two galleries, and it has been cataloged by Dr. Hunter, with the assistance of Dr. Edwin Atlee Barber, director of the Pa. Museum. Miss R. H. Lorenz, has well classified porcelains. The groups of rare wares, such as Whieldon, Turner, Wedgwood and soft paste Lowestoft are in individual cases.

Mr. Rudkin's old silver includes George II. and George III. war, trays, tea caddies, sugar baskets, creamers, tankards, vases, snuff boxes, urns and spoons.

A silver vase is known as the "Wallack" and was presented to J. W. Wallack by the actors attached to his theatre. Among the names engraved upon the vase are John Brougham, F. Bangs, Charles J. Parsloe, Theodore Moss, J. Nast, Josephine Hoey, A. de Forrest and Lester Wallack.

The laces include specimens of both antique and modern workmanship, are in many patterns and styles and completely fill two large galleries. There are many fans with lace of classic patterns, lace umbrellas, collars, handkerchiefs, flounces, Brussels veils, Irish head veils, etc.

## TWO COPLEYS FOUND.

An interesting discovery relating to the whereabouts of two portraits by John Singleton Copley has been made by Mr. Otto Fleischner, assistant librarian of the Boston Public Library. The portraits, those of Mr. and Mrs. Adam Babcock, are listed on page 48 of Frank W. Bayley's work on Copley, but Mr. Bayley states that their whereabouts is unknown to him. Mr. Fleischner, however, has found the portraits engraved in the Babcock Genealogy (New York, 1903), with the further information that they belong to Rev. Edwin A. Blake, Brooklyn, Conn. Adam Babcock, born 1740, died 1817, was a prominent Boston merchant. He was a son of Dr. Joshua Babcock of Westerly, R. I. The portrait of him is of a young man.

## EXHIBITIONS NOW ON

## Recent Sculpture at the Gorham Co.

In the sculpture gallery of the Gorham Company, Fifth Ave. and 36 St., Mr. W. Frank Purdy has gathered an inspiring collection of 91 sculptures by American artists. It remains until Nov. 29. The most important work is D. C. French's beautiful "Spirit of Life," from the Spencer Trask memorial. Admirable also, full of spirit and grace is A. St. Leger Eberle's "Victory," reproduced on the front page of this issue, lifting far aloft a laurel wreath and balancing with the other arm in a gesture, which is thoroughly athletic as well as artistic.

Very strong is Gertrude V. Whitney's "Head of the Titanic Memorial," in black Belgian marble, with its wave swept hair and its nobly piteous expression of abnegation. On a similar high poetic plane and excellent in execution is C. S. Pietro's life size group called "Inspiration"—an old woman looking bravely up, while her life and death partner leans on her shoulder.

The late Karl Bitter is represented by a vigorous plaster model for a monument of "Labor," and a sketch of a model at rest. Cecil DeB. Howard, recently returned from Paris, shows strong artistic qualities in three works, a powerful crouching self-enwrapped female figure "Enigma," "The Cigarette"—a nude Parisienne seated and represented somewhat in the early Oriental manner, and a standing stretching tired "Bacchante." Evelyn B. Longman shows a spirited sketch of a winged genius, grasping with one hand the lightning and with the other rolls of wire cable. This won the competition for the figure to surmount the new Western Union Building. In "The Golden Hour," Rudolph Evans has a fine bronze nude female figure with a head of great distinction. A little heavy but attractive is Chester Beach's "Fountain Figure" and but little idealized is Anna C. Ladd's "Arethusa."

Charles L. Hinton's "Diana" is graceful and well modelled, in the Falguiere manner. He has also a fountain figure of "Spring." By Isidor Konti there is a strongly characterized "Portrait" head of his mother. Robert Aitkin's "Sundial" supported by a young faun and his ear is odd and attractive. Albert H. Atkins sends a capital kneeling figure of an archer called "Telesis," and Solon Borglum a powerful conception of a "Blizzard." Harriet W. Frishmuth has a good "Sundial" figure and Janet Scudder signs a graceful, but rather elongated figure of "Femina Victrix." Several masterly animal subjects are by Anna V. Hyatt while Edward Berge sends an attractive and very youthful "Undine."

A serious work of dignified character is Helen H. Mayer's Hermes pedestal, the heads being of "Art," for which Miss Hyatt posed and "Science." Sarah M. Greene has a capital Bacchante study head in the Cosevoix vein.

Among others represented are Edith W. Burroughs, Victor D. Brenner, Herbert M. Dawley, Hunt Diedrich, James E. Fraser, F. Ferrari, whose "Alter Ego" is quite original, Malvina Hoffman, Helen F. Mears—a group "Dawn and Labor," original and in fine motion, Helen Morton, Grace P. Neal, W. D. Paddock, whose "Boy and Ball" fountain is charming; E. T. Quinn, C. C. Rumsey, Eugenie F. Shonnard, L. M. Sterling, B. W. Saville, A. A. Weinman, Alice M. Wright, Winifred D. Ward and F. F. Horter who sends a vigorous group of a "Hopi Indian Snake Dance." A. v. C.

## Man Ray's Paint Problems.

It would take an X-ray to find out what that quite interesting artistic personality Man Ray intends by the apparently very serious endeavors he makes to express himself artistically. In the 30 examples of his work and drawings, he is displaying at the Daniel Gallery, 2 W. 47 St., to Nov. 3, he reckons nothing of beauty in nature, either in the human form, or in landscape or still life. In fact he wrecks it, as witness notably in the three noseless figures of his "Wall Decoration" No. 21, and in the two half dismembered forms in the "Wall Decoration" No. 25.

One of the "Landscape Interpretations," with an aurea-borealis like color shows a crude vision, which includes a 5 masted schooner and a man reaping.

Some of the others are more comprehensible. In the "Dance Interpretation," some tailors' patterns are having a gay time. And still there is a suggestion of movement. There is a head of a negress which has character, though it is formed of a full face and a profile. And again some of the dimension studies arouse interest. The color everywhere and the quality in the small landscapes shows that Mr. Ray can paint. Generally, however, he is engaged endeavoring to solve some very unlovely problems. And he is thoroughly in earnest.

(Continued on Page 7)

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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Anderson Galleries, 284 Madison Ave.—Rare Mezzotints and other Engravings and fine Modern Etchings and Part IV of the Burton Library.  
Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, Nov. 20-Dec. 24.  
Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite, to Nov. 20.  
Former Blakeslee Galleries, 665 Fifth Ave.—Exhibition Art Associated with the Child, Dec. 1-14.  
Bonaventure Galleries, 601 Fifth Ave.—Exhibition of Napoleoniana to Nov. 20.  
Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.  
Brooklyn Museum—Black and Whites, Millet, Legros and Fantin Latour, to Nov. 30.  
City Club, 55 W. 44 St.—Pictures by Ernest Tower Rosen, to Nov. 17.  
Daniel Gallery, 2 W. 47 St.—Works by Man Ray, to Nov. 24.  
Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.  
Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.  
233 Fifth Ave., Behazel Institute.—Exhibition, to Nov. 24.  
Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, to Nov. 28.  
Folsom Galleries, 396 Fifth Ave.—American Pictures.  
Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, to Nov. 29.  
Goupil & Co. Galleries, 58 W. 45 St.—Oils by Emily Palmer Cape, Nov. 15-27.  
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Grolier Club, 29 E. 32 St.—Books and Prints Relating to Pirates and Highwaymen, to Nov. 20.  
Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Louis Katz Galleries, 103 W. 74 St.—Recent Pictures by Otto H. Schneider, to Nov. 20.  
Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.  
Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Bauer, to Nov. 20.  
Knoedler Galleries, 556 Fifth Ave.—Works of XVIII Century English Artists and Portraits by Albert E. Sterner, Nov. 15-27.  
Works of Artist Engravers of the XVIII Century, Nov. 29-Dec. 11.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Little Gallery, 15 E. 40 St.—18 Exhibition N. Y. Society of Ceramic Arts and Handwrought Silver to Nov. 13.—Byrdcliffe Pottery and Handwrought Jewelry.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.  
Macbeth Galleries, 450 Fifth Ave.—Works by Hayley Lever, and Randall Davey, to Nov. 13.—Pictures by Thalia Millett, Nov. 13-27.  
MacDowell Club, 58 W. 55 St.—Works by Yarnall Abbott, Edith C. Barry, Catherine Crichton, Frida Gugler, Dorathea

**Goupil Galleries**

58 West 45th Street

*Exhibitions of Paintings*

by

*Mrs. Emily Palmer Cape*

November 15th to 27th.

Hale, Alice Judson, C. C. Mase, Sarah Munroe, Julia Tittsworth, and Helen Watkinson to Nov. 14.  
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.  
Milch Gallery, 939 Madison Ave.—Pictures of the Pan-Pacific Exposition by Maurice Braun, Nov. 15-30.  
Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.  
Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 20.  
Mrs. Whitney's Studio, 8 W. 8 St.—Immigrant in America Prize Competition Exhibition, Nov. 15.  
Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, Nov. 15-Jan. 1.  
Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.  
National Arts Club, 119 E. 19 St.—Exhibition of Wood Engravings under the Auspices of the American Institute of Graphic Arts, to Nov. 14.—Books of the Year, Nov. 18-Dec. 3.  
N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.  
Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.  
Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner to Dec. 8.—Sculpture and Drawings by Elie Nadelman of Paris to follow.  
Ralston Galleries, 567 Fifth Ave.—Etchings and drawings by A. G. Learned, to Nov. 15.  
Reinhardt Galleries, 565 Fifth Ave.—Works by H. B. Lachman to Nov. 22.  
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.  
Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.  
Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.  
16 W. 56 St.—Annual Exhibition of Faience from Durant Kilns, Nov. 17-30.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Collection of Laces, etc., afternoons, Nov. 15-16.—W. B. O. Rudkin Collection of Old Silver, Nov. 17.—Dr. Pleasant Hunter Pottery, Ceramics and Glassware, Nov. 18-20.  
Antique and Modern Furniture, etc., Dec. 2-4.—Crowley Pottery, etc., Dec. 6.—Salvador De Mondonca Art Objects and Relics, Dec. 11.—C. E. Locke, Porcelains, Bronzes, etc., Dec. 14-17.  
Anderson Galleries, Inc., Madison Ave. at 40 St.—Mezzotints and other Engravings from the Collection of the late William B. Dick and Etchings and Engravings by modern masters, on Exhibition to sale on Evenings of November 15-16.—Part IV of the Burton Library, five afternoon and evening sessions beginning November 17.—Part VIII of the Joline Collection of Autographs, three afternoon sessions beginning November 22.  
Clarke's Art Rooms, 5 W. 44 St.—Mrs. Evans R. Dick's Italian and Spanish Furniture and Art Objects, etc., Ends Afternoon Nov. 13.  
Silo's Fifth Ave Art Galleries.—A very special Private Collection of rich Period Furniture, Cabinetry, Textiles, Bronzes and other Art Objects. Ends Afternoon, Nov. 13.  
Boston—C. F. Libble & Co., 597 Washington St.—Library of Geo. E. Littlefield, Nov. 16-17.

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**EXHIBITIONS NOW ON.**

(Continued from Page 5)

**With Pirates at the Grolier.**

Mild mannered literary privateers, newspaper bucaners, and modern raiders of the mains of Spanish and other trade, together with wielders of bibliographical bludgeons in the auction room, in their cruise for literary treasures, gathered in force at the Grolier Club, 29 E. 32 St., on the evening of Nov. 4 to listen to a lecture by Mr. Don C. Seitz of the N. Y. World, on their pirate ancestors and examine an exhibition of books and prints devoted to the lives and achievements of the same, which is on through the month in the Club Gallery.

Mr. Don W. Seitz, whose fad is pirate lore, told a great deal of what he had learned regarding pirates, with interesting gusto. Especially amusing was his story of how Sir Harry Morgan sued two London printers for libel because they published a translation from the Dutch of some of the stories about him by Esquemeling, his literary collaborator in sweeping the seas, and obtained £200 damages and their covertly sarcastic printed apology. How like Wall St. and Newspaper Row.

As to Esquemeling himself that real literary pirate, the pioneer of piratical lore, there is shown a first edition of his work, and a translation of it into Spanish. In this publication in prose and poem or print, appear Kidd, Morgan, Teach or Black Beard, Avery, England, Gibbs, Green, Cusack, and other gentlemen, omnipotent in their day on the wave. They are gone and sleep in the deeps or in the fat churchyard. But their deeds live after them and the hunt for the treasure of Capt. Kidd is not so persistently followed as that for rareties in bucaner biography.

A. V. C.

**Works by H. B. Lachman.**

Full of air, sunlight and color are the 17 pictures and 6 sketches Harry B. Lachman is showing to Nov. 22 at the galleries of Henry Reinhardt, 565 Fifth Ave. A thick impasto and free staccato handling produce an attractive effect, somewhat like that of pastel. The architecture, which appears in several of the views in Paris, the provinces, Switzerland, the Tyrol and Italy is solidly built up, but not too obtrusive.

Delightful is the glimpse through a tree of "Notre Dame, Springtime." Very attractive also is the view of "The Pantheon from the Seine." The sun really shines in "Gruyeres, Switzerland," and beautiful is the color of "The Back Porch" and "A Swiss Chalet." Among other works are "Pont en Royans," "In the Dauphine," "Brittany, Fishing Smack," "The Mill, Winter" and "An Alpine Village."

**Napoleon Relics at Bonaventures.**

Letters, many of them intimate, of his family and entourage, contemporary portraits, and books which they owned, as well as official documents, make the display of Napoleoniana at Bonaventures, 601 Fifth Ave. to Nov. 20 most attractive. The original portraits include miniatures by Isabey of Josephine and Wellington, a drawing by Baron Gerard of Napoleon for his portrait in coronation robes, that painter's oil of Caroline Murat, and others by Lefevre and Benvenuti, respectively of Pauline and Eliza Bonapartes. Of the last there is also a marble bust by Bartolini, and by Iselin one of Napoleon.

The letters include among the writers Napoleon, Josephine, Marie Louise, Hortense and the King of Rome. Highly important is the marriage contract of the Crown Prince of Hohenzollern-Sigmaringen and Antoinette Murat, with its fine array of historic autographs. There are volumes of letters and documents and a copy of Masson's "Cavaliers" of Napoleon richly extra illustrated with autographs and portraits.

The reproductive portraits are many, both in colors and black and white, a number of them framed with letters or autographs, and there are besides watches a gold box, a bonbonniere, busts and a fan, ornamented with miniature portraits.

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Rare Books—Part IV of the Burton Library. Works of Standard Authors; Books on Napoleon and Relics of the Emperor; Books with Colored Plates; personal relics of John Paul Jones; scarce Americana, including four books from Washington's Library and two original Account Books—nearly 400 pages—showing financial transactions of Washington's family and Estate. Now on Exhibition. To be Sold in Five Afternoon and Evening Sessions, beginning Wednesday Afternoon, November 17th.

Autographs—Part VIII of the famous Joline Collection. Letters, Manuscripts, and Documents by the great Authors, Statesmen and Soldiers of America. Now on Exhibition. To be Sold in Three Afternoon Sessions, beginning Monday, November 22d.

**OTHER ANNOUNCEMENTS LATER.**

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**Paintings by Charles P. Gruppe.**

In a group of 28 oils by Charles P. Gruppe, now on view at the galleries of Braun et Cie, 13 W. 46 St., the pictorial quality is prevalent, but the charm of the pictures does not end there. The artist shows a feeling for the moods of nature and a nice color sense. Many poetic bits of Holland prove his love for and intimate knowledge of that infinitely suggestive country, and one notices the influences of the old Dutch masters in the work. "An Old Bit of the Hague" and "Canal at Voorburg" are realistic, and there are a few interiors, well composed and with a story telling quality.

(Continued on page 7)

**The LITTLE GALLERY**

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TELEPHONE CIRCLE 1142**NOTES OF ART AND ARTISTS.**

Mrs. E. H. Harriman has purchased Hugh Breckenridge's "White Vase" from the San Francisco Exposition for the largest price ever paid for a still life by an American painter.

An exhibition of pictures and sketches in oil of the Pan-Pacific Exposition and landscapes of Southern California by Maurice Braun, Director of the San Diego Academy, will be held at the Milch Gallery, 939 Madison Ave., Nov. 15-30.

Susan M. Ketcham is back in her Carnegie Hall studio from Ogunquit, Mass.

The prize of \$100 offered by Mrs. T. Coleman Dupont, for the most popular picture at the just closed annual Exhibition of the Wilmington Society of Fine Arts, was awarded by the votes of the visitors to Leslie Thatcher for his portrait of Miss Janet Jackson of that city. Ethel P. Brown's "Mother and Child" was second and G. P. Hoskin's "Bob Cat" third.

Andrew O'Connor of Mass. has been chosen to execute the \$200,000 Lincoln statue for the State House grounds at Springfield, Ill.

Colin Campbell Cooper and Mrs. Cooper's pictures of East Indian life and architecture are on exhibition at the Memorial Gallery in Rochester.

Work by Hovey T. Pushman is being shown at the Milwaukee Art Society and has received much favorable comment. One of the exhibits "A Memento of Old Madrid" is owned by Mr. Samuel D. Buckner of that city.

Ella Condie Lamb (Mrs. Charles R. Lamb) has closed her summer "The Fold" studio in Northern New Jersey and returned to her New York studios in the Chelsea district. Mrs. Lamb has been changing her usual Summer work, from figure compositions, and has this season been making a number of studies out of doors, of landscapes, which will be shown at an exhibition later in the season.

H. L. Hildebrand has returned from Silver Mine, Conn., to his studio at 27 West 67 St.

Albert D. Smith has closed his studio at East Hampton, Long Island, where he painted portraits of Mrs. Kilean Van Rensselaer, with her daughter, and of Mrs. Wheaton Vaughn, and has returned to The Holbein. He also recently painted Miss Janet Fish.

Prince Pierre Troubetskoy has taken a studio at 33 West 67 Street.

Frank de Haven, who has been painting Autumn landscapes in the country, has opened a studio at 257 West 86 Street.

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NATIONAL ACADEMY OF DESIGN—Winter Exhibition.

Works received .....	Nov. 29 and 30
Opens .....	Dec. 18
Closes .....	Jan. 15

Oscar Fehrer has returned from the Berkshires to his studio at 257 West 86 Street, with several new canvases done in the open—"Under the Apple Tree" and "On the Veranda," loosely painted portrayals of a charming woman in a quaint old gown, are good examples of the work of this broad technician and strong colorist.

Anton Hellman at his studio in the "Benedick," Washington Sq., has arranged, in connection with his movement in the cause of improved interior decoration a course of lectures on the subject. Mr. Fallon is the lecturer.

The Hillyer Art Gallery at Smith College, under the direction of Dwight Tryon and Alfred Vance Churchill is giving an exhibition of 25 oils by Robert B. Braudegee of Farmington, Conn., whose fine portrait of Montague Flagg, called "The Wanderer" is in the permanent collection at Northampton.

Harold Ledyard Towle, Jr., the little son of H. Ledyard Towle and Mrs. Towle of the Chesterwood Studios, 12 W. 8 St., who was born Oct. 31, died Nov. 3.

Gutzon Borglum has been sued by the New Netherland Bank on a promissory note for \$2,800. The complaint alleges that the note was executed on July 14 last and was payable September 15.

**AMONG THE DEALERS.**

Mr. C. S. Carstairs of Knoedler & Co, 556 Fifth Ave., returned a few days ago from Holland on the Rotterdam.

Mr. Emil Rey of Arnold, Seligman, Rey & Co., Inc., 7 W. 36 St., returned from France Monday on the Lafayette.

Mr. Rey is a trustee of the French military hospital at Passy and will busy himself this winter in behalf of the institution. "The price of art in Europe has gone up instead of down on account of the war," said Mr. Rey to a reporter. "Nothing is for sale, and owners will not part with their treasures when offered prices that prevailed before the conflict. While our firm used to get from ten to fifteen letters a day offering art works we now get none at all."

Mr. John R. Eyre of London, owner of the Mona Lisa at the Boston Museum attributed to Leonardo, is at the Marlborough. He brings works attributed to Holbein, Botticelli, Reynolds and Maes.

Mr. Vitall Benguiat is among the passengers of the Rochambeau which was on fire at sea this week on her voyage to Bordeaux.

Mr. George Durand-Ruel, of Durand-Ruel, 12 W. 57 St., arrived from Bordeaux on Monday on the Lafayette.

Mr. Charles J. Duveen of Charles, 718 Fifth Ave., was among the passengers who recently arrived from Holland on the Rotterdam. Mr. H. F. Dawson of the same firm has also returned from abroad.

Mr. Leopold Dion at the Goupil Galleries, 58 W. 45 St., announces an exhibition, from Nov. 15-27, of 32 pictures in oil, chiefly landscapes on Long Island and in Connecticut, by Emily Palmer Cape, a former pupil of Carroll Beckwith who has written an appreciative introductory note to the catalog.

Mr. F. J. Larkin of London recently arrived and is arranging a special gallery

in the Charles building, 718 Fifth Ave., where he will exhibit some of the rare Chinese porcelains, for which his house is noted.

**EXHIBITIONS NOW ON.**

(Continued from Page 6)

Rare Old Mantels.

The sculptural adornment and elegant architectural design of the mantel pieces in old English country houses, make them highly attractive. This is evidenced by the quite remarkable display of 40 examples, chiefly of marble of the Georgian and Adams styles, now on view at Charles' 718 Fifth Ave. The central panels in many of the examples are graceful little sculptures, while the architectural mouldings are many of them delightful. These mantels also have in some cases a historical interest. One, a white and Sienna carved mantel, is from the former country home of the famous XVIII century sculptor and designer, John Flaxman, R. A. at Newport Pagnall and possibly designed by him.

Another comes from The Manor at South Woodford, Essex, the home of Sir Humphrey Jasper. An especially good example has a long marble panel with figures of Cupids emblematical of "The Arts." One fine example is in Wedgwood ware. A hare and greyhound subject is after Oudry. In other panels are such subjects as Bellona with a Cupid, Britannia, History with an attendant, and a lion aroused.

**Porto Rican Pictures at Katz's.**

An exhibition consisting of 46 sketches in oil—all more or less complete—and two large canvases, painted in Porto Rico by Otto H. Schneider, is now on at the Louis Katz Galleries, 103 W. 74 St.

The pictures present a bright colorful aspect and well represent the warm sunlight of a tropical country. The painter seems equally successful in the landscapes or groups of figures and shows market places, orange vendors, native children, San Juan street scenes and sympathetic interpretations of nature in bits of sea and mountains.

"The Plaza at Night (San Juan)," one of the large canvases, though not exactly happy in composition, gives an interesting effect of night on a crowded bourse.

H. C. R.

**Newark Poster Show.**

After attracting deserved attention in the Public Library, Newark, N. J., the poster exhibit, resulting from the Newark Celebration Contest will be transferred to the Anderson Galleries, Madison Ave. and 40 St., and can be inspected daily during the week and on Sunday afternoon, Nov. 21, from 2 to 5 p. m. This exhibit is entirely free to the public, and has no commercial side whatever.

The posters have been designed by artists from all parts of the country, who entered the prize contest held in conjunction with the 250th Anniversary of Newark's founding. The first prize of \$1,000 went to Adolph Fiedler for a poster entitled "Robert Treat Directing the Landing of His Party Where Newark Now Stands, in 1666." Miss Helen Dryden took the 2nd prize of \$500, for a striking carnival scene. The 3rd prize of \$300 was awarded by popular vote to A. E. Foringer, of Grantwood, N. J., for a picture not specifically designed as a poster work, but in itself extremely attractive.

**Rosen at City Club.**

During this week and next there remain on view at the City Club an exhibition of

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portraits, decorative groups and smaller canvases by Ernest Tower Rosen, who returns to this country after a ten-year stay in Paris.

In that city his work was pleasantly commented upon for the refined qualities of its decorative feeling and atmosphere. It is said that several trustees of the City Club objected to the hanging of several nudes and half-nudes in the exhibition, but Mr. Rosen insisted upon maintaining his artistic convictions, and offered the exhibition in its entirety or not at all.

After a student period with Jules Lefebvre and Robert Fleury, Mr. Rosen made his first exhibit at the "Salon des Artistes Français." He then became an exhibitor at the "Societe Nationale des Beaux Arts," where his "Nocturne" was favorably received. He is a member of the "Societe des Intimistes" in Paris.

In June, 1914, just before the outbreak of war, he was exhibiting some sixty pictures at the Galerie Derambet in Paris, entitled "Silhouettes, Portraits, Intimistes."

It is understood that examples of his work are in the collection of the Marquis de Ganay, Comte de Gramont, Comte de Polignac, Monsieur de Lesseps, Baron Blanquet, Mr. George Graham and others. Among his portraits are those of Prince Wolkonsky, Marquise di Rudini, Mademoiselle Forzane and Hall Caine.

**Bronxville Artists Exhibit.**

The management of the Hoel Gramatin, Lawrence Park, Bronxville, has extended to the Bronxville artists the privilege of holding an exhibition there.

Max Bohm, one of the men, the war has driven home, shows four noteworthy canvases—a portrait, a French landscape and two figure compositions the most important of which is "Spring." On the same wall, are decorations by Spencer Nichols, who has adopted Japanese art as his model.

Walter Clark's bits of nature are veritable color symphonies, and Anne Crane shows some good snow scenes. In "Woodland Pool," "Rocks and Surf," etc., Hobart Nichols has caught the feeling of out-doors, with an unaffected simplicity and directness. Otto Bacher's work has much of nature.

There is a delightful Bruce Crane and an interesting view of the Gramatan, by Chas. Louis Hinton. W. T. Smedley exposes a splendid portrait of a boy, one of a young girl, which is a bit weaker, and a large outdoor group of a mother, seated under a tree, reading to three children. Wm. H. Howe shows a splendid group of heads of cattle—strong, vital studys, done from nature.

There are five sculptors represented. Clara Hill's portraits in bas relief are sensitive and charming and Clarissa Massee's child studys have considerable appeal. Laura B. Gates, Chas. Louis Hinton and C. B. Knight also exhibit.



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